MMED682/PMED 682 Teaching Music Improvisation with Technology, Summer 2017

Instructor
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Required Texts/Materials *Students are required to purchase this text prior to class
Teaching Music Improvisation with Technology, by Michael Fein
Publisher: Oxford University Press
ISBN-10: 019062826X
Amazon link: https://www.amazon.com/Teaching-Music-Improvisation-Technology-Michael/dp/019062826X/ref=sr_1_1?ie=UTF8&qid=1490287640&sr=8-1&keywords=michael+fein+improvisation+technology

Pre-Assignment
Read Ch. 1: Introduction to the Mechanics of Improvisation from Teaching Music Improvisation with Technology.
In a Google Doc, complete the Chapter 1 Review on p. 26 of the PDF.
Web Link for Ch. 1 - https://drive.google.com/file/d/0B8VDaqhHZV7DdWscyjVIM0FIUQG/view?usp=sharing

Program Objectives
Students completing graduate music education coursework through The University of the Arts...

- Design, employ and deliver quality instructional, curriculum and assessment approaches to learning and student growth
- Utilize effective pedagogical methods to support student musicianship
- Utilize effective technological means to support student creativity through music
- Evolve as creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand, in a more sophisticated means, the diverse cultural, communal, sociological, psychological and learning needs of 21st century students

Course Description
Teaching Music Improvisation with Technology. This course is designed for elementary and secondary music educators who want to enhance improvisation skills in their students. No previous experience with improvisation is required. Participants will learn how technology can be used to support improvisational growth and musical development in the practice room, music classroom, and ensemble rehearsal. Participants will learn the basic mechanics of improvising and the essential music theory elements needed to teach improvisation including modal improvisation, the blues, ii-V-I progressions, and chord bracketing. Computer software (Band-in-a-Box, SmartMusic, Note Flight, Audacity, and GarageBand) will be incorporated to create custom improvisation accompaniments and exercises. Web resources for listening and posting (YouTube, Spotify, SoundCloud, and Weebly) will be covered as well. Finally, each unit of the course will include an “iPad connection” referencing free/low-cost iPad apps. (Note: You do NOT need an iPad to participate in this course.)

Student Learning Outcomes
Students will...
- Demonstrate improvisation techniques using aural listening skills and music theory knowledge
- Create improvisation accompaniments and exercises using technology
Course Outline

Day 1 - Improv Overview and Auto Accompaniment Software
1. Welcome and Ice Breaker
2. Google Classroom overview
3. Introduction to the Mechanics of Improvisation (overview)
4. Keyboard Improv Jam
5. Auto Accompaniment Software: Band-in-a-Box
   a. Eb Jam Blues
   b. Blues Variation: Freddie Freeloader
   c. Modal Improvisation: So What
   d. Chord Bracketing: Autumn Leaves
6. iPad Connection: iReal Pro

Day 2 - Notation Software
1. Creating a Lead Sheet: Für Elise by Beethoven
2. Creating an Exercise Sheet: Money by Pink Floyd
3. Creating a Motif-based Solo: Four by Miles Davis
4. Creating a Chord-tone Solo: All the Things You Are
5. The Power of MIDI in Notation Software
6. iPad Connection: forScore

Day 3 - SmartMusic, Audacity, and GarageBand
1. SmartMusic
   a. Exercises
      i. Jazz - Blues, ii-V-I scales/arpeggios, iii-VI-ii-V-I scales/arpeggios
      ii. Blues Licks - ear training exercises
   b. Jazz Improvisation
      i. Alfred material
      ii. SmartMusic Improv materials
      iii. Piano/Bass/Drum transcriptions
      iv. Transpose, Patterns, Learn Chords
   c. Big Band charts - Shiny Stockings
2. Audacity
   a. Isolating and Slowing Down Audio in Audacity: Miles Davis solo on So What
   b. Comparing Melodies in Audacity: All Along the Watchtower by Dylan, Hendrix, and Matthews
3. GarageBand
   a. Importing MIDI into GarageBand: Maiden Voyage by Herbie Hancock
   b. High Quality Audio Recording in GarageBand and Audacity: Reprise of All the Things You Are Chord Tone Solo
4. iPad Connection: Creating Accompaniments Using Smart Instruments in GarageBand for iOS: Little Sunflower by Freddie Hubbard

Day 4 - Web Resources for Listening/Posting/Organizing
1. Web Resources for Listening
   a. Using YouTube to Teach Musical Improvisation
   b. Using Spotify to Teach Musical Improvisation
   c. iPad Connection: YouTube and Spotify Apps
2. Web Resources for Posting
   a. Preparing Audio Files for Web Posting
   b. Posting to SoundCloud
   c. Posting and Sharing with Google Drive
   d. iPad Connection: Posting to SoundCloud and YouTube from GarageBand for iOS
   e. iPad Connection: YouTube Capture
3. Web Design to Organize Online Material (Weebly)
   a. Web Design Overview
   b. Web Design with Weebly
   c. iPad Connection: Weebly App

Day 5 - Final Project
1. Select a song that you will use with your school ensemble. Develop improvisation practice/listening materials for that specific song. You may use the song you selected for your pre-assignment or any other tune that fits the suggested repertoire guidelines including any song we covered throughout class this week. You should create all or some of the following:
   a. Audio play-a-long accompaniment file(s) created using Band-in-a-Box, iReal Pro (iPad), and/or GarageBand.
   b. Improvisation practice files (such as a chord tone exercise, lick-based solo, and/or chord tone solo) created using Note Flight.
   c. Audio excerpts of famous recordings of the tune captured using Audacity. You may want to include a slowed-down version of some clips.
   d. YouTube and/or Spotify playlist including instructional videos and/or example recordings of the tune.

Post Assignment:
Organize all of the material you developed in your Final Project using a Weebly website. Your website should include:
1. Linked or embedded audio play-a-long accompaniment files and audio excerpts of famous recordings posted on Google Drive and/or SoundCloud.
2. Linked or embedded notation files with improvisation practice exercises (such as a chord tone exercise, lick-based solo, and/or chord tone solo).
3. Linked or embedded YouTube and/or Spotify playlist(s) including instructional videos and/or example recordings of the tune.

Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

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<tr>
<th></th>
<th>Basic</th>
<th>Average</th>
<th>Superior</th>
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<tbody>
<tr>
<td>Pre-assignment</td>
<td>Provides basic/unsatisfactory content and concepts in preparation for this course.</td>
<td>Accurately identifies content and concepts relevant to this course.</td>
<td>Demonstrates a deep understanding and preparation of content and concepts relevant to this course.</td>
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<tr>
<td>During class formative assessments</td>
<td>Fails to actively engage in course content, application, and engagement of daily coursework.</td>
<td>Engages actively in course content and application of concepts in daily coursework.</td>
<td>Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.</td>
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<tr>
<td>Final/Post-assignment</td>
<td>Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.</td>
<td>Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.</td>
<td>Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.</td>
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The Grading Policy can be found in the Course Catalogue.
Academic Integrity Policy
A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on Academic Integrity may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend Introduction to Research and Documentation available on the University Libraries website.

Absences
Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Technology
Policies on Technology may be found in the Course Catalogue.

Class Format
All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline. Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

Educational Accessibility
Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at 215-717-6616 or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

Notice of Nondiscrimination
The University of the Arts is a supportive community committed to individual and artistic integrity and inclusion. We promote and respect self-expression, a wide range of ideas, and diversity in all of its forms. We are committed to creating an inclusive environment in which University community members are able to access academic, social, recreational programs and services, as well as opportunities for admissions and employment on an equitable and nondiscriminatory basis.

The University expressly prohibits any form of discrimination and harassment on the basis of any protected classification, including race, color, religion, sex, gender identity, national origin, age, mental or physical disability, veteran status, genetic information, the use of a guide or support animal because of the blindness, deafness or physical handicap of any individual or independent contractor, possession of a GED instead of a high school diploma and military status as defined by Pennsylvania law, sexual orientation, marital status, familial status and domestic/sexual violence victim status, in accordance with federal, state, and local non-discrimination and equal opportunity laws. The University also prohibits acts of retaliation against those who report acts of harassment discrimination or who cooperate with the investigative process.
Sexual violence, sexual harassment, intimate partner/dating violence, and other forms of sexual misconduct are considered forms of sex-based discrimination and are prohibited by University policy and by law.

The University will promptly and equitably respond to all reports of discrimination and harassment based on protected classifications. Complaints of discrimination, harassment, and retaliation may be directed to the University’s Title IX Coordinator and Diversity Administrator, Lexi Morrison, at lmorrison@uarts.edu or (215) 717-6362. Complaint procedures can be found in Appendix A of the faculty, staff, and student handbooks.

Note: All faculty and professional staff at the University must report any incidents of sexual misconduct to the University’s Title IX Coordinator. To make a report, e-mail titleix@uarts.edu or file a report through the Title IX Resource Page: www.uarts.edu/titleix.